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R. HOFMANN

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VON

RICHARD HOFMANN.

Grad II.

(Mit Anwendung verschiedener Lagen.)

- | | |
|---|--|
| 5420. Balfe..... <i>The Bohemian Girl.</i> | 5429. Mendelssohn. <i>A Midsummer-night's Dream.</i> |
| 5421. Beethoven. <i>Egmont.</i> | 5430. Mendelssohn. <i>Elijah.</i> |
| 5422. Beethoven. <i>Fidelio.</i> | 5431. Meyerbeer. <i>Les Huguenots.</i> |
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| 5424. Donizetti. <i>Lucrezia Borgia.</i> | 5433. Mozart. <i>Le Nozze di Figaro.</i> |
| 5425. Gluck. <i>Iphigenie en Cléide.</i> | 5434. Nicolai. <i>Die lustigen Weiber von Windsor.</i> |
| 5426. Handel. <i>Judas Maccabeus.</i> | 5435. Wallace. <i>Maritana.</i> |
| 5427. Kreutzer. <i>Das Nachtlager in Granada.</i> | 5436. Weber. <i>Oberon.</i> |
| 5428. Marschner. <i>Hans Heiling.</i> | 5437. Weber. <i>Preciosa.</i> |


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Die lustigen Weiber von Windsor.

(Otto Nicolai.)

Andantino, moderato.

VIOLINO I.

pp *p* *cresc. poco a poco*
mf p dolce *cresc.* *mf* *f*
p *mf*

„Was werden wir beginnen? ich sag es meinem Mann.“
 Allegretto.

f *dim.* *mf* *cresc.*
f *p* *mf* *cresc.* *f*

„Frohsinn und Laune, würzen das Leben.“
 Allegretto meno mosso.

p *mf*

NB. Die kleinen Noten werden nur dann mitgespielt, wenn das Stück von einer oder zwei Violinen ausgeführt wird.

NB. The small notes are only to be played when the work is performed for Violin Solo or for 2 Violins.

VIOLINO I.

mf *f* *p* *cresc.* *mf* *cresc.*

„Wenn Eure Seele je empfunden, der Liebe ganzes sel'ges Glück.“
Andante.

p *mf* *cresc.* *f rall.* *a tempo* *mf* *cresc.* *riten.*

„Wie freu'ich mich, wie freu'ich mich, wie treibt mich das Verlangen.“
Allegro moderato assai.

p *mf*

1. *mf* *f* *p* *mf* *f* *mf* *f* *p*

rall. *a tempo* *f*

mf *p*

„Ach! einst in jenen Tagen, wo er mir Treue schwur.“
Andante.

p *cresc.* *mf* *cresc.* *a tempo* *rall.* *p* *mf* *riten.*

„Du reizend liebes Schätzchen, wenn uns nur Niemand stört.“
Andante lento.

p *mf*

Ouverture.
Allegro vivace.

The musical score for Violino I is written in 2/4 time and features a variety of dynamic markings and articulation. The first staff begins with a *p* (piano) marking. The second staff includes a *p* marking and a triplet. The third staff features a *mf* (mezzo-forte) marking and a triplet. The fourth staff has a *f* (forte) marking. The fifth staff begins with a *p* marking. The sixth staff includes a *f* marking and a *p* marking. The seventh staff features a *f* marking and a *p* marking. The eighth staff includes a *mf* marking and a *p* marking. The ninth staff has a *mf* marking. The tenth staff features a *f* marking. The score also includes several triplet markings and fingering numbers (1, 2, 3, 4) throughout the piece.

This page contains the Violino I part of a musical score, consisting of ten staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0 (natural). Slurs and accents are used throughout. The key signature has one sharp (F#). The score includes the following markings and features:

- Staff 1:** Starts with a treble clef and a key signature of one sharp. It features a series of eighth and sixteenth notes with slurs and accents. A *ff* (fortissimo) marking appears near the end of the staff.
- Staff 2:** Continues the melodic line with slurs and accents. A *ff* marking is present.
- Staff 3:** Features a series of eighth notes with slurs and accents. A *ff* marking is present.
- Staff 4:** Includes a *dim.* (diminuendo) marking and a *mf* (mezzo-forte) marking. It features a series of eighth notes with slurs and accents.
- Staff 5:** Starts with a *cresc.* (crescendo) marking and a *f* (forte) marking. It features a series of eighth notes with slurs and accents.
- Staff 6:** Continues the melodic line with slurs and accents. A *f* marking is present.
- Staff 7:** Features a series of eighth notes with slurs and accents. A *f* marking is present.
- Staff 8:** Includes a *ff* marking and a series of eighth notes with slurs and accents.
- Staff 9:** Features a series of eighth notes with slurs and accents. A *f* marking is present.
- Staff 10:** Ends with a series of eighth notes with slurs and accents. A *f* marking is present.

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VIOLINO II.

Die lustigen Weiber von Windsor.

(Otto Nicolai.)

Andantino moderato.

VIOLINO II.

p
cresc. poco a poco
mf
p dolce
cresc.
mf
p
mf

„Was werden wir beginnen? ich sag es meinem Mann!“
Allegretto.

f
f
dim.
mf
cresc.
f
p
mf
cresc.
f

NB. Die kleinen Noten werden nur dann mitgespielt wenn das Stück von zwei Violinen ausgeführt wird.

NB. The small notes are only to be played when the work is performed for 2 Violins.

VIOLINO II.

„Frohsinn und Laune, würzen das Leben.“
Allegretto meno mosso.

First section of the musical score for Violino II, titled „Frohsinn und Laune, würzen das Leben.“, in 2/4 time. The tempo is Allegretto meno mosso. The key signature has two sharps (F# and C#). The score consists of four staves. The first staff begins with a *simili* marking and a *mf* dynamic. The second staff features a *f* dynamic and a *p* dynamic with a *cresc.* marking. The third staff includes *mf*, *cresc.*, and *f* dynamics. The fourth staff concludes with a *mf* dynamic and a *cresc.* marking.

„Wenn Eure Seele je empfunden, der Liebe ganzes sel'ges Glück.“
Andante.

Second section of the musical score for Violino II, titled „Wenn Eure Seele je empfunden, der Liebe ganzes sel'ges Glück.“, in 2/4 time. The tempo is Andante. The key signature has two sharps (F# and C#). The score consists of five staves. The first staff begins with a *p* dynamic. The second staff features a *mf* dynamic. The third staff includes *cresc.*, *f*, *rall.*, and *a tempo* markings, along with a *mf* dynamic. The fourth staff continues with a *mf* dynamic. The fifth staff concludes with a *cresc.* marking and a *f* dynamic, followed by a *riten.* marking.

„Wie freu'ich mich, wie freu'ich mich, wie treibt mich das Verlangen.“
Allegro moderato assai.

Third section of the musical score for Violino II, titled „Wie freu'ich mich, wie freu'ich mich, wie treibt mich das Verlangen.“, in 2/4 time. The tempo is Allegro moderato assai. The key signature has two sharps (F# and C#). The score consists of one staff. It begins with a *p* dynamic and a *cresc.* marking.

1.

mf *mf* *f*

2.

f *mf*

rall. *a tempo*

mf *p*

„Achl einst in jenen Tagen, wo er mir Treue schwur.“
Andante.

p

p *cresc.* *mf*

mf

f *rall.*

a tempo *p*

mf

„Du reizend liebes Schätzchen, wenn uns nur Niemand stört.“

Andante lento.

Ouverture.

Allegro vivace.

This page contains the musical score for Violino II, consisting of ten staves of music. The notation includes various dynamics, articulations, and fingerings.

- Staff 1:** Starts with a *mf* dynamic. The music features eighth and sixteenth notes. A *simili* marking appears above the staff.
- Staff 2:** Continues the melodic line. A *cresc.* (crescendo) marking is placed below the staff.
- Staff 3:** Features a *f* (forte) dynamic. There are several *V* (vibrato) markings above notes.
- Staff 4:** Starts with a *ff* (fortissimo) dynamic. It includes a *#* (sharp) marking and a fingering of 0, 2, 1.
- Staff 5:** Continues the piece with various note values and articulations.
- Staff 6:** Features a *dim.* (diminuendo) marking towards the end of the staff.
- Staff 7:** Starts with a *mf* dynamic, followed by a *cresc.* marking, and then a *f* dynamic. It includes fingerings 1, 3 and 1, 2.
- Staff 8:** Continues the melodic development with various articulations.
- Staff 9:** Features a *ff* dynamic. It includes fingerings 1, 3 and 4, 0.
- Staff 10:** The final staff on the page, ending with a *ff* dynamic and a triplets (3) marking.

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Die lustigen Weiber von Windsor.

(Otto Nicolai.)

Andantino moderato.

VIOLONCELLO.

p *cresc. poco a poco* *mf* *p* *cresc.* *p* *mf*

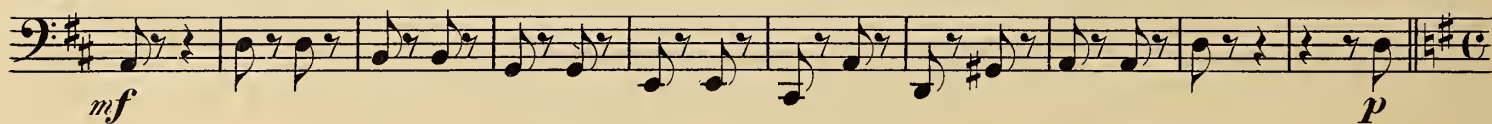
„Was werden wir beginnen? ich sag es meinem Mann!“
Allegretto.

f *mf* *cresc.* *dim.* *f* *mf* *cresc.* *f*

„Frohsinn und Laune, würzen das Leben.“
Allegretto meno mosso.

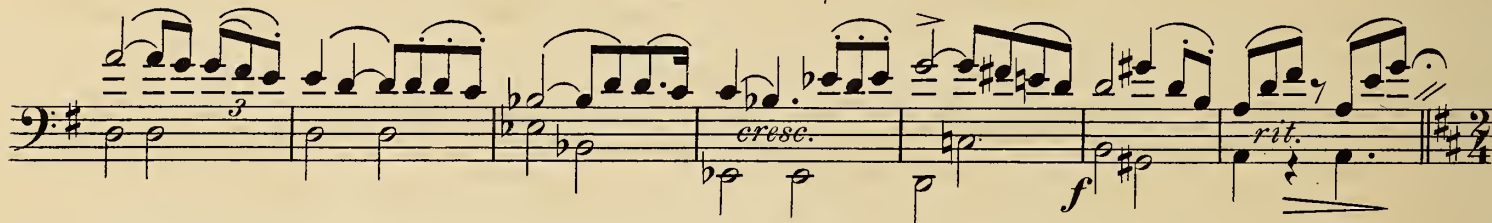
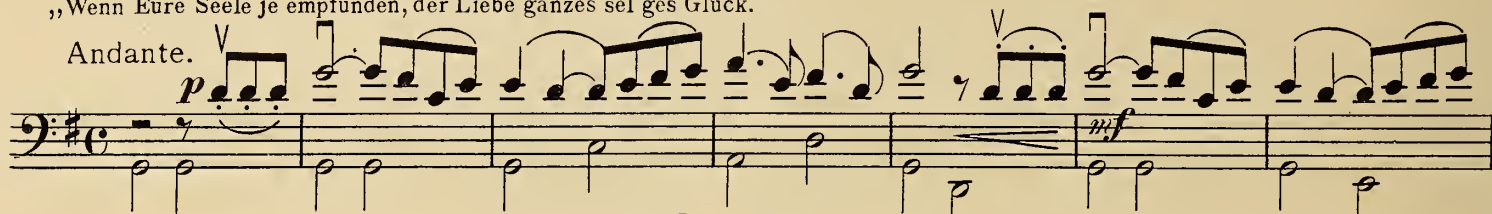
pizz. *p* *arco*

VIOLONCELLO.



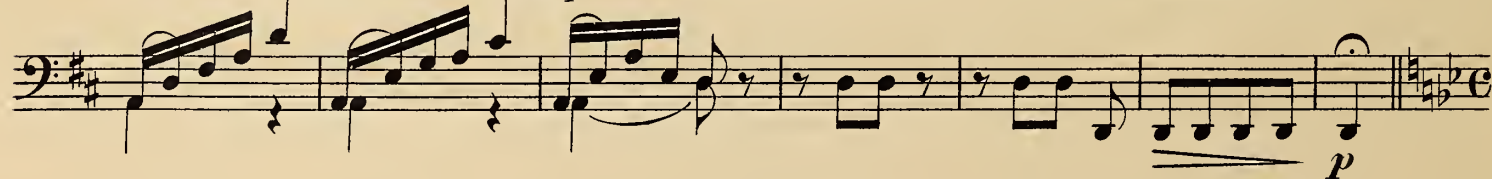
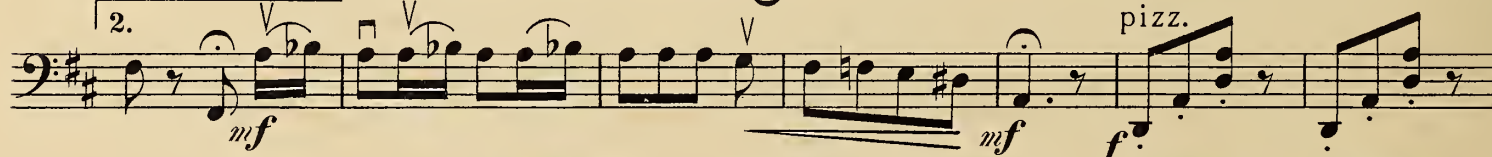
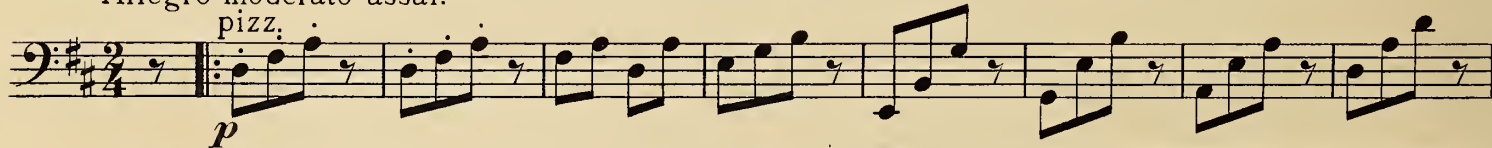
„Wenn Eure Seele je empfunden, der Liebe ganzes sel'ges Glück.“

Andante.



„Wie freu' ich mich, wie freu' ich mich, wie treibt mich das Verlangen.“

Allegro moderato assai.



„Ach! einst in jenen Tagen, wo er mir Treue schwur.“

Andante.

First piece: „Ach! einst in jenen Tagen, wo er mir Treue schwur.“
 Andante.
 The score is written for Violoncello in C major, 3/4 time. It begins with a piano (*p*) dynamic and features a variety of musical textures, including triplets and sixteenth-note passages. Dynamics range from *p* to *f*, with markings for *cresc.* (crescendo), *mf* (mezzo-forte), *rall.* (rallentando), and *a tempo*. The piece concludes with a key signature change to D major.

„Du reizend liebes Schätzchen, wenn uns nur Niemand stört.“

Andante lento.

pizz. or arco

Second piece: „Du reizend liebes Schätzchen, wenn uns nur Niemand stört.“
 Andante lento.
 pizz. or arco
 The score is written for Violoncello in D major, 2/4 time. It is characterized by a steady eighth-note pattern. The dynamic is marked *p* (piano).

Ouverture.

Allegro vivace.

15

arco

Third piece: Ouverture. Allegro vivace.
 The score is written for Violoncello in C major, 2/4 time. It begins with a forte (*f*) dynamic and features a variety of musical textures, including sixteenth-note passages and triplets. Dynamics range from *f* to *p*, with markings for *mf* (mezzo-forte) and *p* (piano). The piece concludes with a key signature change to C minor.

VIOLONCELLO.

mf

cresc. *f*

ff

dim. *mf*

cresc. *f*

ff

1

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Musical score for piano and voice, measures 1-12. The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The key signature is one flat (B-flat), and the time signature is 3/4. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part enters in measure 1 with a melody. Dynamics include *cresc.* (crescendo), *mf* (mezzo-forte), and *f* (forte).

„Was werden wir beginnen? ich sag es meinem Mann!“
 Allegretto.

Musical score for piano and voice, measures 13-16. The score continues from the previous system. The piano part features a continuous eighth-note accompaniment in the left hand and a melody in the right hand. The voice part enters in measure 13 with a melody. Dynamics include *f* (forte) and *dim.* (diminuendo).

First system of musical notation. The top staff is a single melodic line in treble clef, marked *mf*. The bottom two staves are a grand staff (treble and bass clefs), also marked *mf*. The music is in 2/4 time and features a key signature of one flat (B-flat). The first staff has a melodic line with some grace notes. The grand staff has a rhythmic accompaniment with chords and single notes.

Second system of musical notation. The top staff is marked *cresc.*. The grand staff is also marked *cresc.*. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the grand staff. The key signature remains one flat.

Third system of musical notation. The top staff has a dynamic marking of *f* followed by *p*. The grand staff also has *f* followed by *p*. The music features a melodic line in the top staff and a rhythmic accompaniment in the grand staff. The key signature remains one flat.

Fourth system of musical notation. The top staff is marked *mf*. The grand staff is also marked *mf*. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the grand staff. The key signature remains one flat.

Fifth system of musical notation. The top staff is marked *cresc.* and *f*. The grand staff is also marked *cresc.* and *f*. The music continues with a melodic line in the top staff and a rhythmic accompaniment in the grand staff. The key signature changes to two sharps (F# and C#) in the final measure.

„Frohsinn und Laune, würzen das Leben.“
 Allegretto meno mosso.

The musical score is written for a single instrument, likely a piano, in G major (one sharp) and 2/4 time. It consists of six systems of staves. The first system begins with a piano (*p*) dynamic. The second system features mezzo-forte (*mf*) and forte (*f*) dynamics. The third system includes piano (*p*), crescendo (*cresc.*), and mezzo-forte (*mf*) dynamics. The fourth system has forte (*f*) and mezzo-forte (*mf*) dynamics. The fifth system continues with mezzo-forte (*mf*) dynamics. The sixth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

„Wenn Eure Seele je empfunden, der Liebe ganzes sel'ges Glück.“
Andante.

The musical score is written for piano and voice. It consists of six systems of staves. The piano part is written in treble and bass clefs, while the voice part is in a single treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *cresc.* (crescendo). Tempo markings include *Andante*, *rall.* (rallentando), and *a tempo*. The score concludes with a double bar line and a key signature change to two sharps (F# and C#).

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„Wie freu' ich mich, wie freu' ich mich, wie treibt mich das Verlangen.“
 Allegro moderato assai.

The musical score is written for a piano and voice. It consists of seven systems of staves. The first system begins with a vocal staff and two piano staves. The piano part features a steady accompaniment of chords and single notes. The vocal line is a melody with various ornaments and slurs. Dynamics such as *p* (piano) and *mf* (mezzo-forte) are indicated throughout. The tempo is marked *Allegro moderato assai*. There are two first endings (1.) and two second endings (2.) in the middle of the piece. The score includes markings for *rall.* (rallentando) and *a tempo*. The piece concludes with a key signature change to one flat (Bb) and a final *p* (piano) marking.

„Ach! einst in jenen Tagen, wo er mir Treue schwur.“
Andante.

The musical score is written for a voice and piano. It begins with a vocal line in the upper staff, marked *p* (piano). The piano accompaniment starts in the lower staves, also marked *p*. The tempo is *Andante*. The score is divided into six systems. The first system shows the vocal line and piano accompaniment. The second system includes dynamics *p*, *cresc.*, and *mf*. The third system includes *mf*, *cresc.*, and *f*. The fourth system includes *mf*, *cresc.*, and *f*. The fifth system includes *rall.*, *a tempo*, and *p*. The sixth system includes *mf*, *rit.*, and a key signature change to three sharps (F#, C#, G#) and a 2/4 time signature. The score is marked with various musical notations, including slurs, ties, and triplets.

„Du reizend liebes Schätzchen, wenn uns nur Niemand stört.“
Andante lento.

The musical score consists of three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The first system begins with a piano (*p*) dynamic. The second system begins with a mezzo-forte (*mf*) dynamic. The third system includes a *Red.* (Reduction) section marked with an asterisk (*). The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Ouverture.
Allegro vivace.

The musical score for the Overture is in 2/4 time with a key signature of one sharp (F#). It begins with a piano (*p*) dynamic. The melody is characterized by rapid sixteenth-note passages. The piano accompaniment consists of chords and eighth-note patterns in the bass.

First system of musical notation. The top staff is a single melodic line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *p* (piano) in the top staff and *p* in the bass staff.

Second system of musical notation. The top staff continues the melody. The bottom staff features more complex harmonic textures. Dynamics include *mf* (mezzo-forte) in both the top and bottom staves.

Third system of musical notation. The top staff has a melodic line with a crescendo. The bottom staff has a complex harmonic texture. Dynamics include *f* (forte) in both the top and bottom staves.

Fourth system of musical notation. The top staff has a melodic line with a crescendo. The bottom staff has a complex harmonic texture. Dynamics include *p* (piano) in both the top and bottom staves.

Fifth system of musical notation. The top staff has a melodic line with a crescendo. The bottom staff has a complex harmonic texture. Dynamics include *p* (piano) in the top staff and *f* (forte) in the bottom staff.

First system of musical notation, measures 1-6. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. It features a melody in the upper voice and a piano accompaniment in the lower voice. The melody includes triplets and slurs. The piano part has a steady eighth-note accompaniment. Dynamics include *p* (piano) at the beginning.

Second system of musical notation, measures 7-12. The melody continues with triplets and slurs. The piano accompaniment remains consistent. Dynamics include *mf* (mezzo-forte) and *p* (piano). The system ends with a repeat sign and a star symbol.

Third system of musical notation, measures 13-18. The melody features a crescendo leading to a *mf* (mezzo-forte) section. The piano accompaniment also features a crescendo. The system ends with a repeat sign and a star symbol.

Fourth system of musical notation, measures 19-24. The melody continues with a crescendo. The piano accompaniment features a steady eighth-note accompaniment. The system ends with a repeat sign and a star symbol.

Fifth system of musical notation, measures 25-30. The melody continues with a crescendo leading to a *ff* (fortissimo) section. The piano accompaniment also features a crescendo. The system ends with a repeat sign and a star symbol.

This page of musical notation consists of five systems, each with a single treble staff and a grand staff (treble and bass staves). The notation includes various musical elements:

- System 1:** The treble staff begins with a series of eighth notes, followed by a *ff* (fortissimo) dynamic marking. The grand staff features chords and eighth notes, also marked *ff*.
- System 2:** The treble staff continues with eighth notes and a triplet of eighth notes. The grand staff features chords and eighth notes.
- System 3:** The treble staff features a series of eighth notes with triplet markings. The grand staff features chords and eighth notes.
- System 4:** The treble staff features eighth notes with triplet markings. The grand staff features chords and eighth notes. Dynamics *dim.* (diminuendo) and *mf* (mezzo-forte) are indicated.
- System 5:** The treble staff features eighth notes with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The grand staff features chords and eighth notes, also marked *cresc.* and *f*.



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7509	Kreuz. Liebesbilder. Op. 5.....	2
7510	Frühlingsgedanken. Op. 5.....	2
7515a/c	30 Melodies. Op. 25. 3 Bks. à	1
7509	Kuhlau. 4 Sonatas. Op. 38.....	1
7511a/c	Lachner, I. 3 Morceaux de Salon Op. 93. 3 Bks. à	1
7503	Sonatina in A. Op. 99	1
7504	" " B flat. Op. 100.....	1
7505	" " G. Op. 101.....	1
7513	Laubach, E. 24 Scottish Songs	1
8686a/d	March-Album.....4 Bks. à	1
8683	Mendelssohn. Adieu à Berlin.....	1
7521	6 Pieces (Christmas). Op. 72.....	1
9405a/b	Molière. Op. 47. 6 Melodies. 2 Bks. à	1
7528a/b	Moszkowski. 2 Pieces. Op. 16. à	1
7527	5 Valses. Op. 8. (E. Thomas)	2
7529	Album espagnol. Op. 21 (Thomas)	2
7530	From Foreign Parts. Op. 23.....	3
7324	Mozart. Sonata movements:—	
a/c	Rondo, Andante & Allegretto. à	1
7388	Our favorite Tunes. (Hermann)	2
8685	Papini, G. 3 Morceaux de Salon	1
8687	Paner. Gavotte Album	2
7545	Pleyel. Op. 8. 6 Duos.....	1
7544	Op. 44. 3 Duos.....	1
7546	Op. 48. 6 Sonatas.....	1
7548	Popper. Romance.....	1
7549	Raff. 6 Morceaux. Op. 85.....	1

Violin & Piano. *s.d*

7535	Reger, Sonata (D min.) Op. 1.	2
7536	2nd Sonata (D maj.) Op. 3.	2
7541	Reinecke, Petits Morceaux. Op. 122	2
7542	10 Petits Morceaux. Op. 213	2
7550a/c	Ritter, Brilliant Duets. 5 Nos. à 1	1
907a/c	10 Operatic Duets. 12 Nos. à 1	1
8691	Rodé, Air Varié. Op. 10	1
7563a/b	Roeckel, Croquis music. 2 Bks. à 1	1
7564	Rubinstein, Sonate. Op. 18.	4
7570a	Saint-George, L'ancien Régime. 1	1
7566	Scharwenka, Sonata. Op. 46a.	4
9408	"Tone-Pictures.	2
7565	5 Danses Polonaises. Holländer	2
7574	Schumann, Album. 50 Pieces.	4
7575	Scenes of Childhood. Op. 15.	1
7576	Album for the Young. Op. 68.	3
7578	Evening Song (Hermann).	6
7581	Märchenbilder. Op. 113	1
7584	Romances. Op. 91.	1
7583	5 Stücke im Volkston. Op. 102	1
7579	Sonate. Op. 105. A min.	1
7580	Sonate. Op. 121 in D.	1
7582	Songs.	3
9409	Spohr, Op. 12. Duet.	2
9410	Op. 112. Grand Duet.	2
9411	"113. Hamburg Sonata.	2
8665	3 Duettinos.	2
7586	Squire, Gavotte humoristique	1
7587	Sydens, Romance.	1
7593	Vieuxtemps, Ballade & Polonaise	2
7594	Reverie. Adagio.	1
7497	St. Patrick's Day.	1
7496	Volkmann, Picture Book. Op. 11.	2
8699	Wagner, Album-Leaf in C.	1
9413a/c	Wichtl, 6 Fant. National Airs. à 1	1
7492	Wieniawski, Gigue.	1
7493	Kuyaviak. 2de Mazourka.	1
7494	2 Mazourkas de Salon.	1
7495	Légende. Op. 17.	1
7501	Wüerst, Russian Suite.	1

Duos for 2 Violins.

5500 <i>ab</i>	Alard, 10 Etudes. Op. 10. 2 Bks. à 1 4
5539	Album Opératique..... 1 4
5601	Dancla, 3 Duos faciles. Op. 23. 1 4
5602	3 Duos faciles. Op. 24..... 1 4
5603	3 Duos concertants. Op. 25..... 1 4
5605	Gurlitt, 3 Duos faciles et progres- sifs. Op. 150. 2 2
7596	Ouverture des Marionnettes..... 1 4
7599	Commedietta Ouverture..... 1 4
5611	Hauptmann, 3 Duos. Op. 16..... 2 6
5612 <i>ab</i>	Hermann, F. Le Commencement de l'Etude. 50 exercices. 2 Bks. à 1 4
	Etudes spéciales. Op. 24 :—
5613	30 Etudes 1re Position)..... 2 2
5614	25 Etudes (1re-3me positions) 2 6
5614 <i>ac</i>	11 3 Bks. à 1 4
5615	25 Etudes (3me-7me positions) 2 6
5615 <i>ad</i>	11 2 Bks. à 1 6
5328 <i>af</i>	Morceaux mélodiques. 2 V's. & <i>P.</i> (<i>ad lib.</i>) 3 Bks. à 1 4
5401 <i>b</i>	Hofmann. Potpourris.
to 5419 <i>b</i>	(Specification see <i>V's</i> & <i>P.</i>) 19 Bks. à 8
5608 <i>ac</i>	Kalliwoda, 3 Duos faciles. Op. 243 3 Bks. à 1 4
5607	Grand Duo brillant. Op. 234..... 1 4
5610 <i>ac</i>	Kayser. Etudes élémentaires et progressives. 3 Bks. à 1 6
	Lachner I, 3 Sonatas:—
5621	No. 1, in A. Op. 96..... 1 4
5622	" 2, in D. Op. 97..... 1 4
5623	" 3, in D flat. Op. 98..... 1 4
5608 <i>a</i>	Mazas, 6 Petits Duos faciles. <i>Let. A</i> 1 4
5608 <i>b</i>	6 Petits Duos faciles..... " <i>B</i> 1 4
5608 <i>c</i>	6 Duos faciles..... " <i>C</i> 1 4
5608 <i>d</i>	3 Duos progressifs..... " <i>D</i> 1 4
5608 <i>e</i>	3 Duos progressifs..... " <i>E</i> 1 4
7609	Our favorite Tunes..... 2 2
7597	Pleyel. Op. 8. 6 Duos..... 1 4
5628	Op. 44. 3 Duos..... 1 4
7598	" 48. 6 Duos..... " <i>for V. & 7</i> 1 4
7599	" 48. 6 Duos..... 1 4
5630	Reinecke, C. 10 Petits Morceaux. Op. 122a. 1 4
5631 <i>ab</i>	Ritter, 30 Exercices faciles 2 Bks. à 1 4
5634 <i>ab</i>	Thomas, E. Duos..... 2 Bks. à 1 4

Violin.

5640	Alard, 10 Etudes mélodiques. Op. 10	1 4
5646	Bériot, 6 Etudes brill. Op. 17.....	1
9413	Blagrove, Violin Studies (Folio).....	2 6
4936a	Corelli, (Œuvres (Sonate à treble, etc.) 8vo. In Score. 5 Bks. 4 -	
	Courvoisier, Violin School.	
7600a	I. Elementary. First bowing Exercises, etc. 1st position	5 -
7600b	II. Minor Keys, ornaments & special bowing Exs. 1st position	5 -
7600c	III. Study of the other positions	5 -
	L'Ecole de la Vélodé.	
7603a	Cah. I. Exercices de doigts..	1 6
7603b	Cah. II. Etudes des Gammes	1 6
7603c	Cah. III. 13 Etudes, reposition	2 -
7603d	Cah. IV. 13 Etudes mélodiques	2 -
7603e	Cah. V. Exercices spéciaux..	2 -

Violin. *s. d*

5644	Dancla.	6 Etudes.	Op. 2.....	1
7604	Dont.	24 Exercises.....		14
7605		20 Exercises. (2nd <i>V.</i> ad lib.)..		1
5655	Fiorillo.	36 Etudes (Courvoisier)		14
5612ab	Hermann, Fr.	Le Commencement de l'Etude. 50 exercises. 2 Bks. à		1
		Etudes spéciales. Op. 24 :—		
5659		30 Etudes (1re position).....		1
5660		25 Etudes (1re—3me positions)		16
5660ab		In 2 Bks. à		1
5661		25 Etudes (3me—7me positions)		16
5661ab		In 2 Bks. à		1
5666ab	Hofmann.	80 Melodic Studies. Op. 90. 2 Bks. à		1
5667ab		40 Studies. Op. 91 ... 2 Bks. à		1
5401a	Potpourris.	(Specification see		
to 5419a		<i>V. & P.</i>) 19 Bks. à		6
8662a/c	Kayser.	Etudes élémentaires et progressives. 3 Bks. à		1
7606		Popular Violin Tutor. Op. 65. 1		6
5665	Kreutzer.	42 Etudes (Courvoisier)		1
5664a/c	Kreuz.	Scales & Arpeggios. 3 Bks. à		1
8663	Lütgen.	Scales & Exercises.....		14
7608		Our favorite Tunes.....		1
	Popular Instructor in V. Playing			
7623a	Part I.	Elementary & 1st position		1
7623b	Part II.	Higher Positions.....		2
5676	Ritter.	Scale and Chord Exercises		16
7610a/b	Practical Violin School.	10 Bks. à		1
5678	Rode.	24 Caprices (Courvoisier)		16
	Schoen.	Course of Instruction.		
7611	I.	A. B. C. of <i>V.</i> Playing.....		1
7612	II.	First Steps in practical <i>V.</i>		
7613	III.	Playing Progressive exer-		
7614	IV.)	cises in the 1st position & in all Scales. 3 Books. à		1
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7616	VI.	18 short modern Duets for 2 <i>V.'s</i> , in various major & minor keys. (1st Position)		1
7617	VII.	6 easy & melodious Duettinos for 2 <i>V.'s</i> , in various major & minor keys. (1st Position)		1
7618	VIII.	Fundamental Instructions in the study of the positions, with examples & easy me- lodious Duettinos for 2 <i>V.'s</i> . in various major & minor keys. (3rd Position)		1
7619	IX.	ditto (2nd Position)		1
7620	X.	6 easy & melodious Duettinos in various major & minor keys for <i>V. & T.</i> (1st & 3rd Positions)		1
7621	XI.	Fundamental Instructions, examples & pieces in the form of exercises for the study of the positions. (4th, 5th, 6th & 7th Positions).		1
7622	XII.	12 Exercises.....		1
7624	Wohlfahrt.	Exercises Journaliers		1

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5566	Album Classique.....	1	6
7626	Burgmüller. 3 Nocturnes.....	1	—
7635	Götermann. Sonatine.....	2	—
5551	Handel. Sonata. (G. Jensen).....	1	—
7630	Joachim. Hebrew Melodies.....	1	6
7627	Kreuz. Liebesbilder. Op. 5.....	2	6
7628	Frühlingsgedanken. Op. 9.....	2	—
7636b	The Violist.....Bks. 1 & 2.....	1	—
7636cf	„.....Bks. 3 to 6.....	1	—
5551f	Concerto. Op. 20.....	4	6
7629a/f	Küchen. 6 Duos.....	1	6
7633	Laubach. 20 Scottish Songs.....	2	6
7632	Meudelssohn. Adieu à Berlin.....	1	—
7631	6 Pieces (Christmas). Op. 72.....	1	—
7634	Mozart. Adagio.....	—	6
7637	Popper. Romance.....	1	—
7639	Prout. E. Sonata. Op. 26. (Dmaj.).....	2	6
7642	Reinecke. Petits Morceaux. Op. 122.....	2	6
7643	„ Petits Morceaux. Op. 213.....	2	6
7645	Schumann. 5 Stücke. Op. 102.....	1	—
7646	Märchenbilder. Op. 113.....	1	—
7647	Evening Song.....	—	6
7649	Squire. Gavotte humoristique.....	1	6
7650	Völkmann. Picture Book. Op. 112.....	2	—

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	Hermann, Fr.		The Study of the		
	Viola :—				
7652a	Part I.	12	Instruction in Viola Playing : 20 Introductory Exer- cises with explanatory remarks.	1	—
7652b	Part II.	24	Easy Exercises (1st Position), after the Author's "Etudes spéciales," with 2nd Viola <i>ad libitum</i>	1	6
7652c	Part III.	12	Easy Exercises and Pieces (1st to 3rd Position), after Op. 24, Bk. 2, with Pianoforte accompaniment <i>ad libitum</i>	2	—
7654	Laubach, A.		Practical School	3	—
9669	Lütgen.		Practical Tenor method	3	—